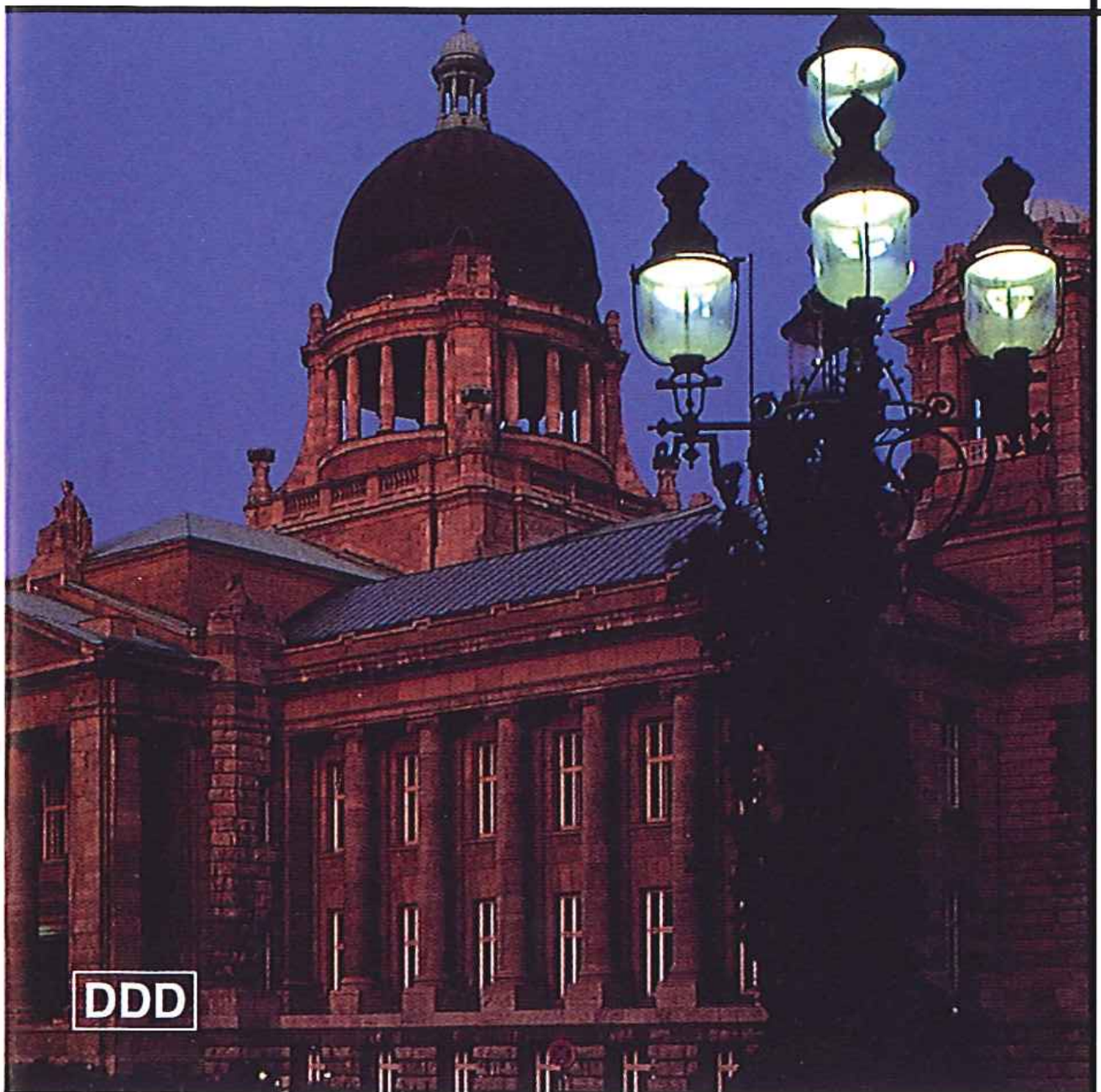
NAXOS

The Best of TELEMANN



Trumpet Concerto

Viola Concerto

Recorder Suite

Tafelmusik

Darmstadt-Overtures (Suites)

Suite for two Flutes

Suite La changeante

8.556689

The Best of Telemann

Georg Philipp Telemann was among the most distinguished composers of his time, a rival to his friend Johann Sebastian Bach in reputation, and the certain preference of the Leipzig authorities for the position of Cantor at the St Thomas Choir School, where Bach was eventually appointed in 1723. Telemann had, in 1721, taken the position of Cantor of the Johanneum in Hamburg, with musical responsibility for the five principal churches of the city. His negotiations with Leipzig a year later proved the means to secure better conditions in Hamburg, where he remained until his death in 1767. He was succeeded there by his godson Carl Philipp Emanuel Bach, the second son of Johann Sebastian.

Born in Magdeburg in 1681, Telemann belonged to a family that had long been connected with the Lutheran Church. His father was a clergyman and his mother the daughter of a clergyman, while his elder brother also took orders, a path that he too might have followed, had it not been for his exceptional musical ability. As a child he showed some precocity, but it was while he was a student at Leipzig University, which he entered in 1701, that a career in music became inevitable. He founded the University Collegium Musicum that Bach was later to direct and in 1703 became musical director of the Leipzig Opera, composing some twenty operas himself. At the same time he involved his fellow-students in a great deal of public performance, to the annoyance of the Thomascantor, Bach's immediate predecessor Kuhnau, who saw his prerogative now endangered.

After Leipzig Telemann went on to become *Kapellmeister* to Count Erdmann II of Promnitz, a nobleman with a taste for French music, and in 1708 moved to Eisenach, following this with a position as director of music to the city of Frankfurt am Main in 1712. There were other offers of employment elsewhere, but it was to Hamburg that he finally moved in 1721, to remain there for the rest of his life.

As a composer Telemann was prolific, providing an enormous body of work, both sacred and secular. This included 1043 church cantatas and 46 settings of the Passions, one for each of the years he was in Hamburg. He continued to involve himself in public performances of opera in Hamburg, arousing some opposition from the city council, his employers. Once he had strengthened his position he took additional responsibility as director of the Hamburg Opera, while active in publishing and selling much of the music that he wrote. Four years Bach's senior, he outlived him by seventeen years, so that by the time of his death Haydn was 35 and Mozart was eleven. His musical style developed with the times, from the characteristically late Baroque to the new *stile galant* exemplified by his godson.

The *Recorder Suite in A minor*, from which four of the seven movements are here included, follows the popular French pattern, starting with a French *Ouverture*, the slower introduction, in dotted rhythms, followed by a fugal section, before the return of the solemn opening. There is an energetic movement, *Les plaisirs* (Pleasures), and a moving and varied Italian air, leading here to a cheerful *Réjouissance* (Rejoicing).

Telemann's *Viola Concerto in G major*, a staple item of viola repertoire, represented by the first two of its four movements, adopts a familiar pattern of the period in its alternation of slow and fast movements, making admirable use of the timbre of the solo instrument.

Telemann's *Musique de table* was published in 1733, with a distinguished list of subscribers. This collection of music is divided into three *Productions*, each one containing an overture with a suite for seven instruments, a quartet, a concerto for seven instruments, a trio, a solo and a conclusion for seven instruments, and advertised as offering a variety of instrumentation. On the title-page Telemann declares himself to be *Maître de Chapelle* to Their Highnesses the Duke of Saxe-Eisenach and the Margrave of Bayreuth and Director of Music in Hamburg. He had been appointed to the position of *Kapellmeister von Haus aus* (visiting *Kapellmeister*) to the Duke of Saxe-Eisenach in 1717, with the duty of providing music for the church, *Tafel*

Music and the necessary music for solemn occasions. The appointment confirmed his earlier activity and residence at Eisenach from 1708 until 1712, when he took up his appointment in Frankfurt. In Leipzig, Eisenach and Frankfurt, as subsequently in Hamburg, he was closely involved with the provision and performance of instrumental music. In Hamburg he held regular weekly meetings of the Collegium Musicum, at first in his house and then in the Drillhaus, reviving an institution comparable to that he had founded in Leipzig and worked with in Frankfurt, but which before his arrival had fallen into abeyance. The *Tafelmusik* is again in the French style. As Telemann explained in a letter to the composer Graun, since there was nothing new to be found in melody, so novelty must be sought in the harmony, an unduly modest assessment of his achievement. The second of the four movements of the *Quartet in G major* from *Tafelmusik I* is scored for flute, oboe, violin, cello and *continuo* and starts with a contrapuntal duet between flute and violin, joined by the oboe. A slower section, in E minor, interrupts the cheerful progress of the music.

The *Ouverture in C major*, here represented by three of its eight movements, *Harlequinade*, *Sommeille* (Sleep) and *Rondeau*, dates from Telemann's period in Frankfurt and was presumably intended for performance at the court in Darmstadt. The movement titles are programmatic in nature, the second of those now included providing an effective contrast to the two that frame it. A lively second *Harlequinade* is taken from the *Ouverture in D major*, also scored for three oboes, bassoon, strings and *continuo*.

In 1727 Telemann published in Hamburg a set of *Six Sonatas without bass for two flutes, two violins or two recorders*. These won wide popularity, the nature of the writing allowing for their use by various instruments. The sonatas alternate slow and fast movements, here represented by the first two movements of *Sonata No.5 in B minor*, played on two Baroque flutes.

The trumpet in use in the time of Telemann was only able to play consecutive notes in the high *clarino* register, with lower notes of the harmonic series inevitably more widely spaced. The art of the *clarino* trumpet inevitably declined with the invention of the keyed trumpet, for which Haydn wrote his concerto, followed by the development of the valve trumpet now in general use. Telemann's *Trumpet Concerto in D major* alternates slow and fast tempi in its four movements.

The *Ouverture* or *Suite*, *La Changeante*, scored for strings and *continuo*, takes its name from its unusual exploration of different keys in its eight movements. The fourth of these is an E minor *Menuet*, framing a trio section in E major. The vigorous *La Plaisanterie*, in C major, leads to an F major *Hornpipe* and a tender movement, *Avec douceur*, in B flat major. The suite ends with a G minor *Canarie*, a dance said to have originated in the Canary Islands and described by a contemporary writer as a fast kind of *Gigue*.

The present collection ends with *Conclusion in D major* from *Tafelmusik II*. This final movement, scored for oboe, trumpet, two violins and viola, with cello and harpsichord *continuo*, returns to the key of the opening *Ouverture* and frames a contrasting central *Adagio*.

Telemann on Naxos

Concerto in D major
for three corni da caccia and strings
(horn concertos)
Capella Istropolitana • František Vajnar 8.550393

Three Darmstadt Overtures
Cologne Chamber Orchestra
Helmut Müller-Brühl 8.554244

Musique de Table (Tafelmusik)
Vol. 1, Part I
Orchestra of the Golden Age 8.553724

Musique de Table (Tafelmusik)
Vol. 2, Part I: Conclusion
Part II: Overture (Suite) • Solo sonata for flute and continuo • Conclusion
Orchestra of the Golden Age 8.553725

Musique de Table (Tafelmusik) Vol. 3
Part II: Quartet • Concerto • Trio
Solo sonata for violin and continuo • Conclusion
Orchestra of the Golden Age 8.553731

Musique de Table (Tafelmusik) Vol. 4
Part III: Overture • Quartet
Concerto for two horns and strings • Trio
Solo sonata • Conclusion
Orchestra of the Golden Age 8.553732

Recorder Suite • Viola Concerto
Tafelmusik (excerpts)
Capella Istropolitana • Richard Edlinger 8.550156

Six Sonatas for two flutes, Op. 2
American Baroque 8.554132

Suite in D major • La changeante
Les nations anciens et modernes
Northern Chamber Orchestra
Nicholas Ward 8.553791

Trio Sonata in A minor
Anna and Quido Hölbling
Jozef Zsapka 8.550409

Trio Sonatas in D minor & G major
Danubius Ensemble 8.550377

Trio Sonata in E minor
Anna and Quido Hölbling
Jozef Zsapka • Ján Slávik 8.550645

Trumpet Concerto in D major
Miroslav Kejmar • Capella Istropolitana
Peter škvor 8.550243

Trumpet Concerto No. 1 in D major (c. 1720)
Niklas Eklund, Baroque Trumpet
The Drottningholm Baroque Ensemble
Nils-Erik Sparf 8.553531

8.556689

DDD

The Best of TELEMANN

(1681-1767)

Total Time 71:07

Recorder Suite in A minor

1. Ouverture 6:26
2. Les plaisirs 2:41
3. Air à l'Italienne 5:19
4. Réjouissance 2:13

Jiří Stivín, Recorder / Capella Istropolitana / Richard Edlinger (from Naxos 8.550156)

Viola Concerto in G major

5. Largo 3:44
6. Allegro 2:51

Ladislav Kyselak, Viola / Capella Istropolitana / Richard Edlinger (from Naxos 8.550156)

Quartet in G major from Tafelmusik I

7. Vivace – Moderato – Vivace 6:59

Orchestra of the Golden Age (from Naxos 8.553724)

Ouverture in C major, "Darmstadt"

8. Harlequinade 2:53
9. Sommeille 5:19
10. Rondeau 1:58

Cologne Chamber Orchestra / Helmut Müller-Brühl (from Naxos 8.554244)

Sonata No. 5 for Two Flutes in B minor, Op. 2

11. Largo 2:22
12. Vivace 2:31

American Baroque (from Naxos 8.554132)

Ouverture in D major, "Darmstadt"

13. Harlequinade 1:59

Cologne Chamber Orchestra / Helmut Müller-Brühl (from Naxos 8.554244)

Trumpet Concerto in D major

14. Adagio 1:59
15. Allegro 2:01
16. Grave 1:42
17. Allegro 1:46

Niklas Eklund, Baroque Trumpet / Drottningholm Baroque Ensemble / Nils-Erik Sparf (from Naxos 8.55531)

Suite La changeante

18. Menuet I/Menuet II 2:16
19. La Plaisanterie 1:00
20. Hornpipe 1:37
21. Avec douceur 3:00
22. Canarie 1:47

Northern Chamber Orchestra / Nicholas Ward (from Naxos 8.553791)

Conclusio in D major from Tafelmusik II 6:44

23. Orchestra of the Golden Age (from Naxos 8.553731)

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